

The True Lines of Fashion



A "Sumptuous Line," Which is magnificent without being "Overladen." New "Lucile" Model.

One of the New "Lucile" Evening Gowns, in Which the Natural Line of the Figure is Preserved.

The First Essentials of Good Taste in Dress Analyzed By Lady Duff-Gordon.

LADY DUFF-GORDON, the famous "Lucile" of London, and foremost creator of fashions in the world, writes each week the fashion article for this newspaper, presenting all that is newest and best in styles for well-dressed women.

Lady Duff-Gordon's Paris establishment brings her into close touch with that centre of fashion.

By Lady Duff-Gordon.

I HAVE been asked, "What are the true lines of fashion? Are there indeed any true lines?"

I answer—"To doubt it is like doubting there is anything like harmony."

But, they say, this year there is one fashion in lines, last year there was another, next year there will be still another, and each will be different. All of these cannot be the true lines. Which one is right?

Then I know that those who ask really have in mind the hideous bustles, the spreading crinolines, the atrocious shoulder puffs and so on of other days.

But these were excrescences, false leads, nightmare developments, which soon met their end. The true lines of fashion are very, very old ones. The Greeks knew them. The women of the Orient have known them for ages.

Their secret is simple. They are the lines that will truly and best bring out the natural and inherent beauty of the perfect woman figure. They are the lines that will hide or disguise any departure from the right mould of nature.

They are not the lines that add the faintest grotesquerie or exaggeration to the figure.

The body itself, the perfect body, can never be in bad taste. And so, therefore, the fashion which harmonizes and conforms to the lines of that body cannot be in bad taste. But anything that departs from it runs at once the risk of falsity, ugliness.

The true lines of fashion must have first then—naturalness. Second

—simplicity. Any dress which conforms to these two things is a good dress, correct fashion—no matter by whom it is made or of what period.

In another article I have outlined, too briefly, my philosophy of color and its effects upon the wearer and those who gaze upon the wearer. The same truths hold in the lines of fashion.

The ancient Greek woman was gracious, lovely, beautiful because, among other things, she suffered no external disharmonies of garb to check these qualities from within. Of course I speak of the type that impressed itself upon the genius of the race and that gave the fruit of the Venus de Milo, the Winged Victory, the wonders of the Elgin marbles and so on.

Line of dress and natural line of the women are absolutely and entirely harmonious. Try the effect of a bustle on the Venus de Milo, or of a crinoline, and see how absurd the figure becomes, how utterly annihilated is its dignity and nobility. It becomes a thing to be laughed at, pitifully absurd.

And if this is so of a statue, how much more is it so of the mobile thing that is the body of a living woman?

I do not mean that women ought to go about in the flowing robes of the ancient Greeks—although I honestly do not think it would be altogether bad if they did.

But I do mean that they could well



A Charming New Winter Costume by "Lucile," Showing the New Arrangement of Fur Around Neck and Base of Skirt.

One of the Very Latest Walking Dresses by "Lucile," Showing the "Buttons Up the Front."

seize the inner thought of which those robes were but one symbol, one materialization—the ideal of harmony and simplicity and true naturalness.

You ask me, "How is it possible for a very fat woman to attain this ideal when her own body is inharmonious, or a very thin woman when she is equally essentially inharmonious?"

To the first I answer: It is not at all necessary, except in a few cases of actual disease, to be fat. In most women fat is the result of laziness, wrong eating or neglect. Any woman who has enough courage and will power can conquer her fat. The woman who hasn't enough of those

two qualities is not the kind that has enough of the eternal strength in her to be a true type. I speak now, of course, of the really offensively fat woman. There is a type of large

woman, a woman built on heroic lines, who, though called fat by the unthinking, is not fat at all. Such women lend themselves admirably to the true lines. Their only danger is that the canvas is so large that there is more of a margin left for error. A little intelligent study will obviate this danger and give them their right harmonies.

The very thin woman has an advantage that the very fat woman has not. It is always easier to disguise the lack of certain physical qualities than it is to hide a superabundance of them. And it is easier to drill up to a standard than it is to drill down to one.

Nevertheless, it is important to know that there is a standard, that the standard can be attained and that the matter of real beauty and taste rests on so simple a foundation. There is a type of large

Moles and Other Growths Now Cured by Dry Heat

MEDICAL records are multiplying cases of morbid growths on the surface of the body and upon accessible mucous membranes cured by the application of dry heat through the medium of instruments connected with high tension electric currents. This is called curing by "desiccation."

A special advantage of this treatment is that moles, ulcers, abscesses and other abnormalities of surface tissues are removed without disturbing blood vessels or normal tissue. A small point of diseased tissue may be destroyed without affecting the surrounding area. The curing process, while drying up and causing the abnormal tissue to disappear, seals up and protects the blood and lymph channels—which is important when the growth to be removed is a malignant one.

The process also includes sterilization, insuring rapid repair. Further, the high tension current has an anaesthetizing property which makes the application bearable, even upon mucus points surrounding the eyeball. The degree of heat used is not sufficient to burn the diseased tissue, only to kill and dry it up, so that it speedily disappears. A current strong enough to do the work can be directed through a sheet of white paper without charring or discoloring the paper. Afterward the tissue treated can be pulverized and removed with the fingers.

Morbid growths which extend to a consid-

erable depth beneath the skin yield to the desiccating treatment. The treatment, as upon the face, is not disfiguring, there being no sequel of scar tissue. The only disadvantage is the expense and cumbersomeness of the necessary apparatus.

No needle or knife is inserted into the growth to be removed. In fact, the instrument does not come into actual contact with the patient's body. Following are some of the conditions reported by Dr. William L. Clarke to the American Medical Association as cured in this way:

In localized cancer of the mucous membranes, such as the tongue and inner surfaces of the lip, the results of desiccation compare favorably with those obtained in localized skin cancers, although there is not quite the same assurance of success, because one cannot be sure that the adjacent glands are not involved.

In absolutely inoperable cases of cancer, whether of the skin or mucous membranes, the main growth may be desiccated. Some unexpected good results have shown that this course is sometimes justified. As ordinary operations are out of the question, such treatments at least delay the progress of the disease and add to the patient's comfort.

The desiccation treatment has been used with success in cases of lupus, acne and varicose and other ulcers, and meets with no resistance in the more common forms of malignant skin eruptions.

In connection with the Roentgen ray treatment of deep-seated growths, desiccation by the electric current is declared to be of great value.

"The ideal line of a dress is that which enables its wearer to assume any attitude as naturally as though the dress did not exist. This picture conveys an idea of what I mean."